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A LONG REVIEW OF A SHORT TREATISE:
J. C. LOBE'S "CATECHISM OF MUSIC."

By FR. NIECKS.

THE following remarks are occasioned by the appearance of a new English translation of Lobe's clever and popular "Katechismus der Musik,"* of which the first German edition was published in 1851, the tenth in 1869, and the twenty-second in 1883. Of the new English translation, I shall say here only that it is a correct and intelligible rendering of the original. Opportunities for more detailed criticism will, no doubt, offer in the course of this review.

By the way, the subject of translation—of translation into English of foreign books on music—is one which deserves the attention of all who have at heart the welfare of the art and its cultivators. A great part of the literary pabulum on which the English musical public of to-day is feeding consists of translations, mostly from the German. Now, as the home produce falls short of the demand, recourse to the abundance of other countries must be admitted to be a wise measure. But, unfortunately, this measure is, in the majority of cases, executed in such a manner that one may well be at a loss to decide whether the remedy is not worse than the disease, the satisfying of hunger with spoiled and adulterated food a greater evil than semi-starvation. I cannot imagine a more difficult task than that of translating; it is even more difficult than original composition, which those who make a serious business of it find difficult enough. Indeed, translation is easy only to the careless and to the partially or totally ignorant. When George Sand turned her attention to literature as a means of earning a little money, she thought of taking up translation, but very soon came to the conclusion that she

was *too conscientious* to make it pay. A translator requires first of all a thorough grammatical and idiomatic knowledge of *both* the languages with which he has to deal, and then also the ability not only of correctly interpreting all the fine distinctions of words and phrases, but even of truly divining the meaning of ambiguous expressions, which latter are to be met with in almost all books, more especially, however, in books by slipshod and inexperienced writers. In addition to these qualifications, indispensable to all translators, translators of scientific, artistic, mechanical, &c., publications, must be intimately acquainted with the terminology of the subjects treated of in these publications. All this seems to be obvious; and yet there is a wide-spread belief—at any rate a wide-spread practice which presupposes such a belief—that the most elementary knowledge of the language from which the translation is to be made, and a superficial knowledge of the language into which it is to be made, suffice for a satisfactory discharge of the task. As to the need of any other knowledge, it is not so much as thought of.

Does this long digression stand in need of an excuse? I think the reader will grant it if he is aware of the mischief caused by bad translation—of the spreading of darkness instead of light, of the "worse confounding" of our poor confused English musical terminology.

Johann Christian Lobe (1797—1881), flute virtuoso, composer, teacher, theorist, editor, and critic, is a notable personage among the musicians of the past. He was a man who stood firmly on his feet, a man with a character of his own. Although his compositions—operas, symphonies, overtures, quartets, concertos, variations, &c.—enjoyed in their day a not inconsiderable reputation, they have now disappeared from the *répertoires* and programmes of musical institutions. It is different with his literary works, both critical and theoretical: they are still read with

* "Catechism of Music." By J. C. Lobe. Translated by Constance Bache. (Augener & Co.'s Edition, No. 9,178; price, bound, net, 2s.)

pleasure and advantage. Even where the reader cannot agree with the author, he will admire the vigour and raciness of the thought and expression. Lobe's critical and æsthetical contributions to literature have, moreover, an historical interest, for, notwithstanding his liberalism, he belonged rather to the first than to the second half of this century. But there is nothing more instructive than to listen to a clear-headed man of another age, who has the courage of his opinions. He makes us see things in another light. Every age has its cant; we can only find out the cant of our own by studying the beliefs, hopes, and fears of other ages. Here, however, we are concerned not with Lobe's critical and æsthetical writings—his "Musikalische Briefe: Wahrheit über Tonkunst und Tonkünstler" (Musical letters: Truth about music and musicians), and "Consonanzen und Dissonanzen" (Consonances and Dissonances)—but with his theoretical ones. Among these latter, the "Lehrbuch der musikalischen Komposition" (Treatise of musical composition) occupies the first place. It consists of four volumes, in which the subject-matter is distributed as follows:—Vol. I.: "From the first elements of harmony to the complete composition of a string quartet and all kinds of pianoforte works"; Vol. II.: "The science of instrumentation"; Vol. III.: "The science of fugue, canon, and double counterpoint, in a new and simple presentation, with a special view to self-instruction"; Vol. IV.: "The opera." The other theoretical works of Lobe are:—"Die Lehre von der thematischen Arbeit" (The science of thematic work), "Vereinfachte Harmonielehre" (Simplified method of harmony), and "Katechismus der Composition" (Catechism of composition), an *opusculum* in the manner of the "Catechism of Music," to which we will presently confine our attention.

Lobe may be characterised as a common-sense theorist. His teaching is not based on historical research and philosophical inquiry, but on experience. Practice is the goal from which he starts and to which he tends. This line of operation has its advantages and disadvantages. The former are the simplicity and direct applicableness of the rules; the latter, their superficiality and limited correctness. In the case of a practical musician of Lobe's mettle, the learner can, however, generally enjoy in safety the luxury of getting all he wants placed before him cut and dried.

Of the history of the "Catechism of Music," and the author's aim, we learn something from the German preface. Lobe was asked by a German publisher to translate James Clarke's "A Catechism of the Rudiments of Music, designed for the Assistance of Teachers of the Pianoforte." As he was pleased with the form of the little work, but thought that the idea might be turned to better account, he proposed to write an altogether new treatise on a plan of his own. The proposal was accepted, and the "Catechism of Music," which has now been for thirty-four years before the public, was the result. "In it," writes Lobe, "I wished to offer music-masters a handy aide in their teaching, and pupils an easily-compre-

hensible booklet for recapitulation; it was also to serve amateurs for reference, to fill up any gaps in their knowledge, to elucidate obscure or ambiguous ideas, and to aid in correcting false ones. . . . To be sure, much or all might have been done differently—not better according to my abilities and experiences. Clearness, precision, correctness, and conciseness of the explanations, are the chief conditions of such a little book." And we may add that the author has fulfilled all these conditions.

Lobe's Catechism is a miniature encyclopædia, the *non plus ultra* in the way of *La musique mise à la portée de tout le monde*. In the forty chapters into which the work is divided the author treats almost of everything—of notation (stave, pitch and duration of notes, clefs, chromatic alterations, rests, &c.), intervals, modes, keys, measure, movement, graces, structure and progression of chords, cadences, modulation, harmonic figuration and non-harmonic notes, musical forms, instrumentation, double counterpoint, &c. How anxious Lobe was to give completeness to this elementary treatise is shown by the three supplementary chapters which are appended to the thirty-seven which form the body of the work, the three chapters in question being concerned with nothing less than a description of the organ, artistic execution, and the score. The same aiming at completeness reveals itself, however, already at the very opening of the introductory chapter.

What is music? This is the first question which Lobe asks; and I cannot help thinking that his answer is one of the best that has been given. Most attempts to define the art end in failure, because a one-sided view is taken of it. What a poor figure music plays in Rousseau's definition: "The art of combining sounds in a manner agreeable to the ear." Considering the time when this was written, we may perhaps be persuaded to forgive the philosopher the slight put on our mistress. But what are we to think of a Hanslick, with the music of Haydn, Mozart, Beethoven, Mendelssohn, Schumann, and Wagner, fresh in his ears and memory, if not in his heart, when he tells us that music is only a flux of sounding forms which mean and express nothing; that the representation of definite feelings and affections is not at all in its power? According to this theory the third and sixth of Beethoven's symphonies can have nothing heroic and pastoral about them but their names, and the same master's "Marcia funèbre," from the A flat major sonata (Op. 26), would with equal fitness accompany a wedding, a funeral, and a carnival procession. "The beautiful of a tone-poem," writes Hanslick, "is a something specifically musical; independent of a content coming from without, it lies solely in the tones, and their artistic combinations." To be sure, the beautiful of a tone-poem is something specifically musical. But may we not also say of the beautiful of a picture that it is something specifically pictorial, or even chromatic? The words "is something" overstate, however, the fact; they should rather be "have something." Whatever the formalistic æstheticians may write, they will not con-

vince the world of the correctness of their theory until they solve the problem of how it is that all the great composers have had a belief in the expressive power of music, and that the public at large has shared their belief. How, indeed, is it that we are so differently affected by different compositions, by some powerfully, by others hardly at all? No doubt, a good deal of music may be described as sounding arabesks; but this is no proof that music can never be anything but arabesks. The view of those emotionalists who define music as the art which expresses sentiments and passions by means of sounds is as one-sided as that of their antipodes, the ultra-formalists. But the reader must not run away with the idea that every emotionalist would define the art so crudely. A much more interesting and suggestive definition is, that the object of music is to excite feelings, and, through the feelings, ideas (A. Dommer: "Elemente der Musik," p. 174). "Feeling" is a word which acts upon the formalists like a red rag on a bull. Perhaps, if some one were to define music as the art which, by means of sounds, produces sensations, and thereby affects heart and mind, they would listen with more equanimity, and even with some degree of reasonableness. For after all, disputes are for the most part kept up only by an obstinately blind misapplication of words, and misunderstanding of each other's meaning. To enable the reader to realise the immense divergence of the two opposite parties, I shall quote from the last-mentioned book (p. 177) what an emotionalist demands of an instrumental composition, where alone music is unfettered, and consequently alone can be unreservedly true to itself. "The content must wholly resolve itself into feeling, the latter into musical expression and form—the psychical motion into tonal motion." Now compare with this the assertion of the formalists, that there are no contents beyond the flux of sounding forms—in short, that music is purely kaleidoscopic. I said that Lobe's definition of the art was one of the best that has been given. And why? Because it is more comprehensive than most definitions. Lobe does not single out some one aspect of the art, some one element. Like Rousseau, he says that music is the art of pleasing the ear; but, unlike Rousseau, he adds that it is also the art of touching the heart, exciting the intellect to agreeable activity, and enlivening the imagination with a variety of ideas.

But enough of æsthetics. Let us turn for a recreative change to philology. My text is to be found in the fourteenth chapter of the Catechism. There Lobe translates the *tempo* indication *andantino* by "somewhat going," and adds in a foot-note that this expression is frequently misunderstood. Some, he says, think that it indicates a quicker movement than *andante*; whereas, on the contrary, it indicates a slower one. The English translator goes a step farther, and in a specious way proves that *andantino* must necessarily mean "slower than *andante*."* As

matters stand now, a teacher is only justified in telling his pupil this—opinions differ as to the meaning, and consequently as to the application of the word. Indeed, first-class musical authorities, Italian as well as others, may be cited on each side. But from the word itself no conclusion can be drawn. *Andante* means "going;" we may also translate it "at a moderate pace." Hence, *andantino*, which is a diminutive of *andante*, must be rendered by "a little going," or "at a somewhat moderate pace." Now, is "a little going" faster or slower than "going"? To which side of moderation is the "somewhat" to apply? If I remember rightly, the Della Crusca dictionary does not give the word *andantino*. Here, however, are definitions from Alberti's, and Nicolo Tommaseo's and Bernardo Bellini's dictionaries. The first tells us:—"Diminutivo d' Andante, ed esprime un poco più di vivacità nella misura" (Diminutive of Andante, and expresses a little more liveliness in time). In the other we read:—"Diminutivo d' Andante, che per altro significa non meno, ma più veloce di Andante" (Diminutive of Andante, which, however, signifies not slower, but quicker than Andante). This is clear, I suppose, and ought to settle the philological question. Unfortunately, it does not also settle the technological question.

(To be continued.)

VOCALISTS OF THE FUTURE.

By JOSEPH VEREY.

IT is not without some regret that we notice the scarcity of really great singers amongst the rising generation of vocalists. We do not deny that there are excellent singers, more, perhaps, than ever; but there are few of the exceptional artistes such as we have had in past days. We recall the names of Mario, Lablache, Tamburini, Rubini, Braham, Sims Reeves, Grisi, Alboni, Jenny Lind, Titiens, Malibran, and many others, and we say, Where are their successors? It would be invidious to mention certain names of the present day, and if we did we should have at the same time to remark that they are no longer youthful. They sing admirably even yet, but they cannot be considered as belonging to the ranks of the vocalists of the future.

One cause of the falling off has been pointed out by Mr. Sims Reeves, who says:—"Young singers in these days are in too great a hurry to appear before the public. Pupils come to me and seriously inquire whether they cannot be put in a position to earn their living as vocalists in the course of a few months." Mr. Reeves hints at the labour and study he himself devoted to the art, and the years of experience and practice required to train and develop a thorough artiste. These remarks are written partly with a view of discouraging the "more haste and less speed" policy which is damaging the prospects of the rising school of vocalists.

It is common enough for young singers with good voices to remark upon the facility with which a few favoured ones earn large sums by singing such simple

slightly slower time (Lobe), (*meno* and *meno* being Italian diminutives, and lessening the word to which they are added, thus:—

{ *Andante*—moderately quick.
 { *Andantino*—a little moderately quick (i.e., less quick).
 Allegro—quick.
 Allegretto—a little quick (i.e., less quick).—TRANSLATOR.]

* The whole foot-note runs thus:—This word is often misapplied. Many people think that it means a quicker tempo than *Andante*, whereas it means

ditties as "The Last Rose of Summer," "Home, sweet Home," "Kathleen Mavourneen," &c. But they forget that the reputation of a celebrated prima donna has not been won solely by singing these popular ballads. There are qualities of tone, style, expression, and execution which have taken years to acquire, added to special natural gifts which no cultivation in the world could impart.

It appears as if the depression in the operatic world had exercised a fatal influence over vocal students. In the days when Italian opera was the most popular form of musical representation, singers from all parts of Europe devoted their abilities to that department of musical art. For it is quite a fallacy to suppose that Italy had a monopoly of the vocalists. French, German, Spanish, and occasionally English singers came to the front, and brought the vocal art to the highest state of perfection. The voice, naturally the most beautiful of instruments, was made to equal any instrument in the facility with which the most difficult chromatic passages and awkward intervals were executed. A glance at some of the older operas of Rossini and other composers of his school will show the surprising difficulties for the principal vocalists which were then taken for granted. Male voices as well as female were expected to master these florid passages, and in many instances the vocalists added to these technical difficulties by fanciful embellishments of their own. To take as an extreme instance a vocalist of the past as compared with the present, we have only to name the celebrated basso Lablache, who, while possessing a voice of the most powerful and sonorous kind, had so conquered all the technical requirements of his art, that he could sing florid scales with a certainty and dexterity astounding to the modern basso. His flexibility was quite marvellous.

No doubt some mischief has been done by the various methods of singing advocated. Here is the great pit-fall to many a clever and gifted singer possessing a fine voice. It is too frequently supposed that by adopting this or that method a royal road to success may be secured. But the greatest difficulty the vocal student has to encounter is the scarcity of good models. The rising painter can examine the great pictures of the past—the rising composer can study the scores of great musical works—the ambitious young author can read the works of his predecessors—but the vocalist has to break new ground. He cannot discover the secret by which a Mario or Grisi, a Tamburini or a Titiens, moved the public. True, there remains the printed music they sang, but that gives but a partial explanation. Signor Romani used to say to his pupils, "Do you think those little black spots are music? They are only ink. The printed notes are not music, they only suggest the effect to be produced."

This theory applies to vocal music especially. Let any student compare the simple notes of a recitative of Handel for example, with the same passage as rendered by a really great singer, and then the requirements of the best school of vocal art will be fully understood. Laws have been laid down with regard to singing, but they seldom go beyond what is mechanical in the art. Mere mechanism will not raise up a new school of vocalists to replace the old. Singing of the highest kind must always be extremely rare, which is the greater reason for regretting any decline in vocal study. The art of the singer is not hereditary. In many cases where the father and mother have been gifted vocalists the children can only caricature them. The beauty of the voice, the charm of style, the sympathetic delivery, the refined expression, are all individual gifts, and the great drawback is that a singer may study for a long period and eventually discover that

the special charm to impress the hearer may be wanting, spite of the technical facility acquired.

Just now the musical horizon is particularly depressing to the younger school of vocalists. The two Italian operas are gone, the concerts of the higher class are few, and the most popular vocalists are scattered abroad. It may be questioned whether the same interest is taken in artistic singing as of old. Our light comic operas and burlesques do not afford much scope for the better kind of singing. But we should be sorry for our younger vocalists to be disheartened. We have plenty of fine voices, and if only a few become superior vocalists the standard of our vocal art will be raised. But let no youthful student be deluded with the idea that the vocal art can be easily conquered. The actual capabilities of the voice can only be discovered after months, and sometimes years, of practice, and those who wish to become great singers must wait with patience for their reward.

AN INTERESTING RELIC.

THE Bodleian Library at Oxford has recently acquired a very interesting set of Elizabethan Part-Books, containing a great quantity of 16th-century music. The set consists of five books, and has the date of 1585. It belonged to, and was probably written by, John Sadler. A good many handsome bits of illumination and a number of quaint mottoes are scattered up and down the MS., and, except that here and there the ink has corroded the paper, it is in very good preservation. Amongst the items of greatest interest is a motet by Merbecke. The MS. also gives the date of Thomas Morley's birth, which has not hitherto been ascertained. At the end of the "Domine non est" by him, the following remark is written in the 2nd counter-tenor part: "Thomas Morley, ætatis suæ 19 an^o domini 1576." The following list of the pieces contained in the MS., the press-mark of which is "MS. Mus. c. 1—5" will probably be of interest to our readers. All of them are for five voices, unless otherwise specified:—

- 1, "Aspice Domine," *W. Byrde*; 2, "Domine prestolamur," *W. Byrde* (with a 2nd part beginning "Veni Domine"); 3, "Benedictus" (or "In Nomine"), *J. Sadler*; 4, "Miserere," *C. Tye*; 5, "O splendor gloriæ," *J. Taverner*; 6, "Inclina Domine," *J. Shepherd*; 7, "Domine Jesu Christe," *J. Merbecke*; 8, "Te Deum," *H. Aston*; 9, "Ave Dei Patris," *R. Fayrfax*; 10, "Gaude plurimum," *J. Taverner*; 11, "Job tonso capite," *T. Créquillon*; 12, "Ave Dei Patris," *J. Taverner*; 13, "Ave Dei Patris," *R. Johnson*; 14, "Salve intemerata," *T. Tallis*; 15, "Gaude mater," *H. Ashton*; 16, "Aspice Domine," *Phillips* (? *Peter Phillips*); 17, "Conserve me," *O. Perslye*; 18, "Domine quis habitabit," *T. Tallis*; 19, "Incipit Lamentatio," *T. Tallis*; 20, "De Lamentatione," *T. Tallis*; 21, "Heth—Peccatum peccavit," *R. White*; 22, "Dum transisset Sabbatum," *T. Tallis*; 23, "Domine in virtute," *R. Johnson*; 24, "Maria plena virtute," *R. Fayrfax*; 25, "Men—Cui comparabo," *O. Perslye*; 26, "Miserere," *R. White*; 27, "Exaudiat Te," *R. White*; 28, "Domine non est," *R. White*; 29, "Manus tuæ," *R. White*; 30, "Domine Dominus noster," *T. Morley*; 31, "O sacrum convivium," *T. Tallis*; 32, "Salvator mundi," *T. Tallis*; 33, "Attollite portas," (for six voices), *W. Byrde*; 34, "Domine non est," *T. Morley*; 35, "Absterge Domine," *T. Tallis*; 36, "Ne irascaris" (and 2nd part, "Civitas sancti"), *W. Byrde*; 37, "Mater Christi sanctissima," *J. Taverner*; 38, "Tribulationes civitatum" (2nd part, "Timor et habitudo," 3rd part, "Nos enim pro peccatis"), *W. Byrde*; 39, "Justus es," *R. White*; 40, Mass, "The Western Wynde," for four voices (Kyrie wanting), *J. Taverner*; 41, "Good fellows must go learn to dance" (for four voices), *W. Parson*; 42, "Conye skines maydes" (for four voices), *Anon.*; 43, "Musica leta" (for four voices), *Alfonso* (i.e., no doubt, *Ferabosco*).

* Compare, as to this piece, Chappell's "Popular Music of the Olden Tim.," page 243.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

DUTCH AND FRENCH COMPOSERS OF SACRED MUSIC.

(Continued from page 226.)

- About 1500—about 1570 (?). GOMBERT, NICOLAS; b. at Brügge (Bruges). Personal pupil of Josquin de Près; 1530, conductor of the Boys' chorus of the Imperial Chapel (Madrid), later (probably 1543) chapelmaster of the same; composer of a great number of highly-distinguished sacred works. H. Finck (active from 1492—1536) calls him "Author musices plane diversæ." Works: two books of 4-part motets (1540), two books of 5-part motets (1541—another edition 1551—52), a book of 5-part masses (1549). See Commer, VIII. 34. Compare also Fétis's "Biographie des Musiciens."
- About 1500—(?). CLAUDIN (CLAUDE DE SERMISY); b. in France. Active under Francis I. and Henri II. of France; composer of several sacred works. See the Collections of Commer, Winterfeld, Schneider (II. 101).
- About 1500—1567. VAET, JACQUES; b. in the Netherlands, d. at Vienna. Imperial chapelmaster under Charles V., Ferdinand I., and Maximilian II.; composer of "Modulationes," 5 voc. (1562). Some of his works are to be found in Joanelli's "Novus Thesaurus Musicus" (1568), in Tylman Susato's "Ecclesiasticæ Cantiones" (1553), in Montan Neuber's "Evangelien-sammlung" (1554—56). See for a rich selection of his works (20 pieces) in Commer's Collection.
- About 1500—(?). JANNEQUIN, CLEMENT (pupil of Josquin de Près); b. in France. All details wanting. Composer of several sacred works, but much better known by his descriptive pieces, such as "Les Cris de Paris" (1545), "La Bataille" (1545). Jannequin lived under Francis I., who reigned from 1515 till 1547.
- About 1500—(?). PHINOT, DOMINIQUE (also written FINO); b. in the Netherlands, d. at Lyons. Most likely he lived there. Composer of five 8-part motets. See the Collections of Commer (six 8-part motets). All other details are wanting.
- About 1500—(?). ROUSSEL (FRANÇOIS), commonly called ROSELLI; b. in France, d. (?). Lived, 1572, at Rome. Composer of several sacred works. See an "Adoramus" in Proske's Collection, N. 307. All other details are wanting.
- About 1500—(?). BARRE, LÉONARD (also called BARRA); b. at Limoges, d. (?). Pupil of Adrian Willaert; singer of the Papal Chapel, and member of the commission (1545) which was sent to the Concilium of Trident. Composer of several masses and motets.
- About 1500—(?). CANIS, CORNELIUS; b. at Antwerp, d. at Madrid (?). Appointed, 1548, at Madrid. Composer of sacred songs, motets, &c. See Commer, VIII. 28, and Burney III. 309. Other details are wanting.
- About 1500—(?). COLIN (COLINUS, COLINÆUS; also called by the nickname of CHAMAULT), PIERRE GILBERT; b. (?), d. at Autun (?). 1532—36 singer of the chapel of Francis I.; later choirmaster of the cathedral at Autun. Composer of many masses.
- About 1500—(?). CERTON, PIERRE; b. in France, d. at Paris (?). Pupil of Josquin de Près; 1558 teacher of the Boys' chorus of the Sainte Chapelle, Paris. Composer of several motets and other sacred works. See Commer, XII. 76.
- About 1500—(?). HESDIN, PIERRE; b. at Paris (?), d. there (?). 1552, Chancellor of the Brotherhood of St. Julian (Paris); 1547, singer of the chapel of Henri II. (reigned from 1547—59, husband of Catherine of Medici). Composer of several sacred works.
- About 1500—(?). JAMBE (DE FER), PHILIBERT; b. (?), d. (?). Composer of several Psalms. All details are wanting.
- About 1500—1570 (?). ARCADELT, JACQUES (JACOB); b. in the Netherlands, d. at Rome (?). Pupil of Josquin de Près; 1539 teacher of the Boys' chorus of St. Peter in the Vatican, Rome; 1540 singer of the Papal Chapel; later chapelmaster of the Cardinal of Lorraine (Lothringen). Composer of many esteemed masses and motets, but particularly ad-

mired for his excellent madrigals. See an 8-part Pater-noster in Commer's Collection, VIII. 21. *Mem.*—It is very doubtful whether the well-known "Ave Maria" is by Arcadelt. See Eitner, 55.

- About 1500—1558 (1566?). CLEMENT, JACOB (called CLEMENS NON PAPA); b. in Flanders (where?), d. at Madrid (?). Chapelmaster and favourite composer of Charles V. (reigned from 1519 till 1556). He belongs to the most distinguished of the period Josquin de Près to Palestrina. See for an almost complete collection of the best of his works Commer's Collection, &c. (Berlin, Trautwein.)
- 1510—1572. GOUDIMEL, CLAUDE; b. at Vaison (Avignon), in the Franche-Comté, d. (assassinated in the St. Bartholomew's night) at Lyon. Founder of the Roman school, where, in 1540, Palestrina, G. Animuccia, and G. M. Nanini, became his pupils. Composer of masses and sacred chants; particularly known as composer of the Marot-Beza Psalterium of the French Calvinists. Some of his 5 to 12-part MS. motets are to be found in the archives of the Vatican and in the Oratorio of Santa Maria, at Valicella; his works were also published in France and the Netherlands. A new edition of his sacred chants has been given by Tucher, "Melodien des evangelischen Kirchengesanges," &c. (Leipzig, Breitkopf and Härtel.) According to some authorities this edition is not a thoroughly authentic one.
- 1510—1564. MANCICOURT (MANCHICOURT), PIERRE; b. at Béthune (Artois), d. at Madrid. Composer of several motets. Canon in Arras, also teacher of the Boys' chorus of the cathedral (Arras); 1560, in Antwerp. Composer of excellent motets, "Cantiones musicæ" (Paris, 1539), of a mass, "Missa quatuor vocum cui titulus: Quo abiit dilectus" (Paris, 1568).
- 1515—1565. RORE, CYPRIAN DE, called VANEVRE; b. at Malines, d. at Parma. 1563, successor of Willaert as chapelmaster of San Marco (Venice); pupil of Willaert. Composer of several sacred works. See the Collections of Commer, Burney, Hawkins, &c. *Mem.*—Rore is the first who introduced in his madrigals the chromatic principles. (See his "Chromatic Madrigals." Venice, 1544.)
- 1517—1595. WÆRLANT, HUBERT; b. at Antwerp, d. there. Was instructed in Venice. Composer of many sacred works; inventor of the "Bobisation" (*bo ce di ga lo ma ni*). See a "Domine exaudi" (1553) in Commer's Collection; also Novello's *Musical Times*, No. 167.
- 1520—1594. LASSUS, ORLANDUS, ORLANDO DI LASSO (really ROLAND DE LATTE); b. at Mons (Hennegau, the present Belgian province of Hainault), d. at Munich. Went, 1536, with Ferdinand de Gonzaga (Viceroy of Sicily) to Sicily, later to Milan; 1541 (twenty-one years old), chapelmaster of the Basilica (Lateran, Rome); 1548, he went to Antwerp; 1557, appointed by Duke Albert V. of Bavaria as chapelmaster; 1562, chapelmaster of the Court churches; became later melancholy and incapable of composing. Composer of nearly 2,000 works. His contemporaries called him "The prince of music," or the "Belgian Orpheus." See Eitner's Catalogue, in which the titles of forty-six masses are given; see also J. J. Meier's Catalogue (1879). Among the most celebrated of Lassus's works are "Psalmi Davidis penitentialis" (1548)—a new edition by Dehn (1838); the "Patrocinium musices" (1573—76). For new editions of his works see the collections of Proske, Commer, Rochlitz, Dehn, &c. Biographies were written by Delmotti (1836), in German by Dehn (1837), Matthieu (1838), Kist (1841).
- 1520—1587. PÉRVÉ, NICOLAS; b. at Lyon, d. at Rome. 1581 appointed as successor of Orazio Caccini at the church of Santa Maria Maggiore (Rome). Composer of motets, madrigals, &c.
- About 1520—1596 (1595?). MATELART, JEAN; b. in the Netherlands (where?), d. at Rome. Chapelmaster of the Church San Lorenzo in Damasco (Rome). Several of his sacred works have been published in Rome (1595).
- About 1520—1557. CRÉCQUILLON, THOMAS; b. in the Netherlands (where?), d. at Béthune. Chapelmaster of Charles V. at Madrid, 1544; later canon at Namur, Terbonde, and Béthune. Composer of a great number of sacred works. See Commer's Collection.

About 1520—(?). KERLE, JACOBUS DE; b. at Ypres (Flanders), d. (at Vienna?). Choirmaster and canon at Cambrai; later chapelmaster of the Emperor Rudolph II. (reigned from 1576 till 1612). Kerle was still living in 1590. Composer of many sacred works: "Sex (4—5-part) Missæ" (1562), "Sex Missæ, 4 et 5 vocum, et Te Deum" (1576), &c., &c. See the Collection of Proske. Kerle is not to be confounded with Johann Caspar von Kerl, who was born 1628 and died 1693.

1521—1568. MONS (MONTE), PHILIPPE DE; b. at Malines, d. at Vienna. 1568, chapelmaster of the Emperor Maximilian II., and later of Rudolph II. Composer of a volume of 5—8-part masses (1557), of the 6-part mass, "Benedicta est" (1580), of a volume of 4—5-part masses (1588), of six books of 5—6-part motets (1569—1574, also 1572—76), of two books of 6—12-part motets (1585—1587), also of a book of 5-part "Madrigali spirituali" (1581), and other sacred works. See the Collections of Hawkins, Dehn, and Commer.

1528 (?—1603 (?). LEJEUNE, CLAUDIN (or only CLAUDIN); b. at Valenciennes, d. (?). Composer of many sacred works (published 1585—1610). See the Collections of Burney, Laborde, Becker, Winterfeld, Tucher, &c. *Mem.*—The dates of his birth and death are differently given, 1550—1611, 1540—1600.

1530.—Opening of the printing offices at Lyons and Paris, which published the most celebrated chansons, madrigals, motets, and masses of the French composers.

About 1530—(?). WAERT (WERT, VAERT), JACOB (GACHESDE); b. very likely at Wert, province of Limburg, lived still 1591, d. (?). Since 1558 in the service of different Italian princes, at Reggio, Mantua, &c. Composer of several masses. See the Collections of Commer and Dehn. *Mem.*—Not to be confounded with Vaet, 1500—1576.

About 1530 (1531?)—about 1605 (1600?). REGNART (REGNARD), JACOB; b. at Douai, d. at Prague. 1564 till 1577 (1580) tenor singer of the Imperial Court at Vienna (Emperor Rudolf II., who generally resided at Prague). Composer of many masses, motets, and other sacred works. See the Collections of Commer, &c.

1540.—Foundation of the Roman School by Goudimel.

1540—(?). CASTRO, JEAN DE; b. at Lüttich (Liège), d. (?). Chapelmaster of the Duke William of Jülich (—1609). Composer of many sacred (smaller) works.

1543—1591. PEVERNAGE, ANDREAS; b. at Courtray, d. at Antwerp. Chapelmaster of the principal church of Courtray; later choirmaster of Notre Dame (Antwerp). Composer of a volume of 6—8-part motets, "Cantiones sacræ;" 1578. After his death his heirs published (1593) a volume of 5—7-part masses, and "Laudes vespertinae Mariæ, hymni venerabilis sacramenti," &c., &c., 1604.

About 1550—1611. LUYTOR, CHARLES; b. in the Netherlands, d. (?). Composer of 6—7-part motets. Organist of Rudolf II. (Austrian Emperor). All further details are missing.

1557—1628. MAUDUIT, JACQUES; b. at Paris, d. there. Composer of a 5-part Requiem and many other sacred works. He was an excellent performer on the lute, and appointed at the Court of Henri IV.

1564—1624. VERDONCK, CORNELIUS; b. at Thruvat (Flanders), d. (?). Composer of 9-part madrigals and many sacred works. He was esteemed as one of the best composers of his time.

1570—(?). FAIGNIENT, NOË; b. at Antwerp, d. there (?). Much respected as teacher; as composer he tried to imitate the style of Lassus, and succeeded so well, that his contemporaries gave him the nickname of "Simia Orlandi" (the ape of Orlando di Lasso).

1590—(?). AUX COUTEAUX (ARTUS), called ARTUS; b. in the Picardie, d. at Prague (?). Composer of masses, psalms, &c. Performer on the lute, and as such appointed at the Court of Maximilian I.

(To be continued)

Foreign Correspondence.

MUSIC IN LEIPZIG.

October, 1885.

THE opera brought forward as a novelty was Gramman's *Das Andreasfest*. The subject treats of the well-known legend of the Emperor Maximilian, who climbed too high when hunting on the Martinswand, near Innsbruck, and was saved by a young armourer. The music throughout shows the highly cultivated musician (Gramman was a pupil for some years at the Conservatory in Leipzig), but is damaged considerably by the circumstance of the composer having used from the beginning a strain of high-stretched pathos, so that all the simple citizens that are concerned in the piece sing throughout like Grecian tragedians and demi-gods. The performance was in most parts creditable, and Herr Perron especially distinguished himself as the Emperor Maximilian.

The Leipzig (Zweigverein) General Music Society gave a repetition concert, exclusively of compositions of Liszt, at which the composer attended from Weimar. In our opinion, the specific veneration of Liszt's music are too enthusiastic, and thus their over-zealousness serves no good purpose. In the concert for the benefit of the newly-founded Society of Music Teachers from Leipzig, Herr Arthur Friedheim thought himself compelled, in deference to this disposition, to play two legends by Liszt, and, notwithstanding the great virtuosity displayed in interpreting them, he could not awaken much pleasure, though he was recalled and forced to play another piece. It is unfortunate that by this sort of concerts, that are given for the most part before an injudicious public, composed of free-ticket holders and dead-heads, the better judgment of the wiser and paying portion of the audience is totally disturbed. In the beginning of the same concert, Herr Friedheim played, in conjunction with Herr Brodsky, the Kreutzer Sonata by Beethoven, in a manner that was anything but satisfying, whilst Herr Brodsky acquitted himself of his share with much credit. We heard at that concert a very clever and interesting nonet by the talented young composer, Herr Gustav Schreck, two vocal quartets by Brahms, and two duets by Schumann and Reinecke.

The next day there was a concert given by the baritone singer, Herr Adolf Schulze, from Berlin, with the co-operation of Herr Agghazzy and of the violin player, Herr Fritz Struss. The concert-giver proved by the execution of two totally dull and insipid ballads by Albert Becker, and a series of songs by Schumann, Jensen, &c., that he was an excellent and cultivated singer, with an agreeable though not a large voice. Herr Struss also proved to be an excellent violinist, who executed the last two movements of the newly-discovered violin concerto by Ferdinand Ries, and two pieces by Albert Becker (Adagio and Scherzo) very excellently. Herr Agghazzy played an arrangement of an organ concerto by Friedemann Bach on the piano, and some of his own compositions, &c., with sufficient virtuosity to awaken the lively applause of the numerous audience, seemingly composed of free-ticket holders, with a sprinkling of the paying public. Next day, there was another concert given by the Berliner Domchor, at which we were unfortunately unable to be present.

The most interesting musical event of the opening of the season was, without a doubt, the first Gewandhaus concert, on the 8th of October, given to celebrate the twenty-fifth year of Reinecke's connection with the Gewandhaus concerts. The programme consisted solely of his works. Reinecke has had to overcome many animosities in his artistic career. He never belonged to any

clique, but always followed his own convictions, and openly and honestly has pursued his path with unchanging fidelity. But there are people who never pardon an independent worker in music. Every man may follow his conviction in religious or political relations, but when a musician does not blindly follow a particular star pointed out to him, *nomina sunt odiosa*; certain people shrink from him and withdraw their favour on all occasions. Let him accomplish whatever he will, he will be treated in some papers in the most dishonourable manner. Reinecke has had to overcome that also, but on the occasion of his jubilee he has enjoyed the pleasing satisfaction of seeing how many friends and admirers he possesses, and among them there are not a few of the best men of the century. The number of congratulations, telegrams, and presents he got to his jubilee day from all countries was enormous. Not less than five morning and evening aubades and serenatas greeted him on his festal day. On the evening before the celebration, a repetition of his opera *King Manfred*, under his own direction, was presented at the Theatre. The opera was received with enthusiasm, and the famous Entr'acte had to be repeated.

We must here remark that the composer took the movements throughout in quicker *tempi* than the usual opera conductor, Herr Capellmeister Nickisch, was wont to do. The opera gained thereby much in liveliness and freshness.

The first Gewandhaus concert, as before hinted, brought forth only compositions of the celebrated master. The unusually numerous audience gave Reinecke a warm reception. The orchestra played a threefold flourish, and then the concert began with the artistic and splendid overture, Op. 166, "Res severa est rerum gaudium." Then Herr Carl Mayer, from Cologne, followed with the concert-air "Almansor," that has for ten years been a favourite piece in the *répertoire* of baritone singers. Herr Mayer gave an intelligent reading of the aria, though it is a little beyond his compass, and, consequently, he was not always in tune. Fräulein Mary Krebs gave an admirable and masterly reading of the somewhat difficult but very grateful concerto in C major by Reinecke, the orchestra playing accompaniments brilliantly. The artist was recalled again and again at the conclusion. The final number of the first part was the well-known impromptu for two pianos, from *Manfred*, by Schumann, in which Fräulein Krebs and Carl Reinecke united their talents in interpretation, which was as nearly perfect as possible. These two numbers were separated by Lieder sung by Frau Joachim, chosen out of the numerous songs by Reinecke, "Wegewart," "Nachtgesang," "Klein Anna Kathrin," for which she gained great applause. The second part of the concert contained another important work of Reinecke, *Belsazar*, an oratorio for chorus, soli, orchestra, and organ. The soloists were Frau Joachim, Herr Carl Mayer, and Herr Dierich, the latter unfortunately so hoarse that his efforts produced a painful effect. All the other portions of the work, especially those for the choir and the orchestra, were excellently done, and we have no doubt that the revival of this work—till now ignored and neglected by concert-givers—will make a valuable and welcome addition to our concert *répertoires*.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, October 12th, 1885.

THE Hofopera had its festival evening, performing Gluck's *Alceste*, after a period of seventy-five years (the last performance having been given in 1810, May 9th). It is sufficiently well known that Gluck composed the opera for

Vienna, where it was performed for the first time in the small "Theater nächst der Burg" (the present Burgtheater), in 1767, December 26th. The score was printed in Vienna, and in the dedication to the Grand Duke of Toscana, the author explains the principles which guided him in writing his work, with which he became the reformer of the opera in general. The first attempt in that direction he had undertaken in his opera *Orpheus*, which he also wrote for Vienna, and which was performed there in 1762. The libretti of both operas were by Calzabigi, of Livorno, who, at home, was an Imperial official. *Alceste* made a deep impression on the musical world, and was often repeated. The year after its original production, when he went to Paris, in 1776, Gluck revised his work and added and altered much. In its revised shape it was performed in Paris, after a version in French, on April 23rd, but it did not please. Vienna heard it again, in the new form, in 1781, when it was first performed with Italian words in Schönbrunn, the Imperial country-seat, in the presence of the Russian Grand Duke Paul (who, in 1801, when he was the Emperor Paul II., was strangled), and his consort, the Grand Duchess Maria Feodorowna. Afterwards the opera was repeated, in December, 1781, and the two following years, thirteen times, in the two Imperial theatres, and then was not heard again till 1810, when it was repeated four times. As regards the present repetition great merit is due to the Kapellmeister, Herr T. N. Fuchs, who took much care in the rehearsals and in conducting the work. It made a deep impression on a well-filled house. The chaste style, which prevails throughout, speaks clearly of the earnestness which moved the composer. At times, the rhythm, wanting in variety, produces a degree of fatigue. The series of arias is also a little monotonous, but soon the ear is rewarded by numbers full of sublimity. How much Mozart studied the score he showed in *Don Juan* and in the *Zauberflöte*. When the opera is repeated it might be as well to shorten the third act, and to restore Apollo to his rights, as in the original score, namely, to be the deliverer of Alceste, and not of Hercules, an alteration which crept into the action on the occasion of the Parisian performance. The rôles were entrusted to the best hands. First of all, Alceste and King Admetus were represented by Frau Materna and Herr Winkelmann, who had studied these parts in the most appreciative manner. Herr Sommer was the High Priest of Apollo, and the smaller rôles were performed by Herren Schittenhelm, Von Reichenberg, Scaria, Schrödter, &c., in the most praiseworthy style. The orchestra and the chorus also deserve especial mention. On the whole, it was one of the most memorable events connected with the Hofopera, and one which will be long remembered by all who witnessed it.

The concert season promises to become very interesting. The Gesellschaft der Musikfreunde will produce at their six concerts, among other works, Bach's Magnificat, Mendelssohn's *Elijah*, Schubert's *Miriam's Siegesgesang*, Brahms's *Rhapsodie*, Te Deum by Bruckner, "The Seven Words" by Hermann Schütz, Berlioz's *Faust*, and the Missa solennis by Beethoven. The Philharmonic Society has not yet published its programme. The six orchestral concerts by Th. Kretschmann will include Bach's suite, B minor; Jeux d'enfants (suite), by Bizet; a suite by Fred. H. Cowen; Fire and Water Music, by Handel; Hochzeitsmusik, by Ad. Jensen; Scènes pittoresques (suite) Massenet; Mozart's "Maurerische Trauermusik;" overture to *Iphigenie*, by B. Scholtz, &c., &c. The Hellmesberger quartet has returned to the smaller Musikvereinssaal. By the unanimous desire of the visitors the programmes will be varied by the introduction, for the

first time, of songs, performed by Frau Joachim and Herr Winkelmann. Among the pianoforte performers are mentioned Frau Rappoldi-Kahrer, Brahms, Hans von Bülow, Epstein, Brüll, and Moritz Rosenthal. The last five quartets by Beethoven will be performed; the quatuor A minor, sextuor B flat, piano-violin, the violoncello sonata by Brahms; the quintuor by Bruckner (which excited last year almost a furore); Beethoven's Scottish songs; and, of course, other works for strings by the first masters. Rubinstein will perform at seven concerts, the same programmes as in Berlin and elsewhere—a walk through the literature for piano, beginning with Byrd. The Ambrosius-Verein, under the direction of Professor Böhm, will perform Liszt's "Missa Choralis," Reinberger's "Christoforus," and Palestrina's Stabat Mater, and the Singakademie Handel's "Athalia," Dvorák's Stabat Mater, and a number of smaller works. Finally, the season will be inaugurated by a performance of Haydn's *Creation* by the members of the Hofopera (orchestra, chorus, and soloists), for the pension-fund of the said institute.

Operas performed from September 12th till October 12th:—*Meistersinger*, *Profet*, *Maskenball* (twice), *Nero*, *Don Juan*, *Aida*, *Walküre*, *Favoritin*, *Tannhäuser*, *Lohengrin* (twice), *Barbier von Sevilla*, *Vampyr*, *Zauberflöte*, *Fliegende Holländer*, *Alceste* (twice), *Gute Nacht Herr Pantalon* (and the ballet "Sylvia"), *Lucrezia Borgia*, *Mephistopheles*.

The ballets "Excelsior" and "Wiener Walzer," were again often repeated, the former filling the whole evening, the latter as appendix to an opera.

OUR MUSIC PAGES.

THE name of Xaver Scharwenka is familiar to all our readers. His work is well known and justly admired by musicians of all shades of opinion in this country. There can be no need to offer an elaborate explanation of the two little pieces given in this month's music pages. They can speak most eloquently for themselves. The "Album für die Jugend," from which they have been taken, contains twelve pieces, of which our extracts form Nos. 11 and 5.

No. 11 is an Andante whose purity of form and melody add charms to its simplicity of style and cleverness of construction which can scarcely fail to commend it. Besides serving the purpose for which it was written, it would make a most effective voluntary for the organ.

No. 5 offers an instance how a man of genius in selecting one of the most commonly-used forms as the medium for the expression of his thoughts, can invest it with a special character of originality, without surrounding his work with difficulties which would be foreign to the declared object of his work, that of furnishing pieces for the use of the young.

There is an artistic charm in both pieces which our readers will recognise, and in so doing will increase their good opinion of the skill and talents of the composer.

Reviews.

Nachgelassene Lieder (Posthumous Songs). By FRANZ SCHUBERT. Revised and edited by MAX FRIEDLAENDER. Leipzig: C. F. Peters.

THESE twenty songs by the prince of song-writers will be received with delight by all admirers of Schubert.

And who is not more or less an admirer of that composer? Herr Friedlaender has made no sensational discovery; he has not been so fortunate as to find a second "Erlking," or "Schöne Müllerin," or "Winterreise." There are even some songs which, we think, might have been left where they were without much loss to the public—for instance, No. 4, "Geistesgruss"; perhaps, also, "An mein Clavier." But although there are more than a few which do not kindle our enthusiasm, there are none which do not pleasantly touch us by the true Schubertian suavity. And then again and again this languid enjoyment gives way to a mightier charm. Most deeply we were stirred by "Blanka," the last song. Other songs which particularly pleased us were No. 3 ("Minnelied"), No. 6 ("Hin und wieder fliegen Pfeile"), No. 17 ("Pflicht und Liebe"), No. 18 ("Der Entfernten"), No. 19 ("Am See"); further, No. 2 ("Trost"), No. 5 ("Liebe schwärmt auf allen Wegen"), and . . . Indeed, now we think of it, there seem to be few of the songs with which we should like to part. Very notable about them is the strong impression they bear of the character of folk-songs. Our hearty thanks are due for this gift to the editor, the indefatigable investigator of Schubertian remains.

Sonata (in G major) for Pianoforte and Violoncello. (Op. 25.) By JEAN LOUIS NICODÉ. (Edition No. 7,722; net, 4s.) London: Augener & Co.

THIS work was discussed by Mr. Niecks in the last of his articles on Jean Louis Nicodé, which appeared in the MONTHLY MUSICAL RECORD of August 1, 1883. Of the remarks made on that occasion we may reproduce some:—"To two circumstances the sonata owes, no doubt, several of its peculiar features—namely, to the character of the instrument for which it is written (the violoncello), and to the style of the famous violoncellist (Friedrich Grützacher) to whom it is dedicated. The ample sweep of melody, and the prominence of the bow instrument, point unmistakably to these influencing factors." The work consists of four movements—an *Allegro amabile*, a *Scherzo* (à la Savoyarde), a *Larghetto*, and an *Allegro animato*. The character of the composition may, perhaps, be described by saying that eloquence predominates over argument. One chief condition of success makes itself most strikingly felt—fulness of life and vigour. Both instruments are treated with equal felicity: the violoncello is provided with abounding *cantilena*, the pianoforte with rich figuration and massive chords. In one word, this sonata—of which now a cheap edition is offered to the public—ought not to be overlooked.

Pezzi Originali per Organo. Composti da FILIPPO CAPOCCI. Libro III. (Edition No. 8742c; net, 1s.) London: Augener & Co.

SIGNOR CAPOCCI's style has been sufficiently discussed on two previous occasions; we may, therefore, now confine ourselves to noticing the contents of this third

book. Of the five pieces contained therein, we give the first place to the *Solo di Oboe* (No. 14), which is a truly charming *Larghetto*. No doubt, with regard to the accompaniment, the question may be raised: "Is this a legitimate organ accompaniment?" And those who cherish a Teutonic ideal will answer: "No." A *Scherzo* for the organ, the king of instruments, seems almost to be a contradiction in terms. In mitigation of Signor Capocci's *Scherzo* (No. 13), we may say that the tripping *staccato* notes are in the minority. Some phrases of the *Entrata* (No. 11)—for instance, the first three bars of p. 40—would with advantage be entrusted to instruments of a more flexible, elegant, emotional, and worldly nature. The most genuine organ pieces are the *Cantabile* (No. 12), and the *Offertorio* (No. 15), which, next to the *Solo di Oboe*, we like best in this book.

Morceaux de Salon pour piano. Cahier II. Op. 28. Par EDGAR DEL VALLE DE PAZ. (Edition No. 8119b; net, 1s.) London: Augener & Co.

UNLESS an unappreciative attitude of mind prevented us from seeing things in their true light and proportions, this second book of drawing-room pieces does not quite come up to the first. The contents seem to us to be somewhat thinner. But whether this really be so or not, Signor del Paz has not lost his cunning of giving daintiness to his work. The very first, one of the best of the six numbers—a Serenade which requires delicate handling—is a case in point; and so is the prettily naïve Canzonetta (No. 3); and the gracefully flowing Etude (No. 5); and indeed every one of the pieces, with the exception of the Gavotte (No. 2). Nothing worse can be said of the spirited *Scherzo* (No. 4) than that it is too short, and perhaps too fragmentary. The *Impromptu* (No. 6) is a most exquisitely piquant miniature. From the foregoing the reader will understand that though the second book of *Morceaux de Salon* is not equal to the first as regards breadth and depth, it is nevertheless worthy of his attention.

Les premières leçons. Trente-quatre petites mélodies pour piano. Op. 117. Par CORNELIUS GURLITT. (Edition No. 6154; net, 2s.) London: Augener & Co.

THIRTY-FOUR little pieces, very easy and very pretty (means and destination considered), make up Herr Gurlitt's Op. 117. We think it an excellent plan to compose characteristic tone-pictures for the young, and give to these tone-pictures explanatory titles. It is a sure way to engage the interest of children. We have no doubt that the "Brave Soldier," "Hobby Horse," "Clapper-mill," "Little Savoyard," "Departure," "Catch me," "Chase," "Little Rogue," and the other pieces, will inspire with enthusiasm, and incite to new vigour, all those infant pianists who are so lucky as to get them.

Album classique, pour piano à quatre mains. Revu par MAX PAUER. Vol. IV. (Edition No. 8503d; net, 1s. 6d.) London: Augener & Co.

THE fourth volume of the *Album classique* opens with an *Adagio* and *Allegro* from Handel's fourth organ concerto, both which movements have suffered no damage from the resetting. The same may be said of the charming minuet from Mozart's trio for piano, clarinet, and tenor.

The remaining items of the volume are original compositions of three of the greatest four-handers (*venia sit verbo*) history has recorded, Hummel, Schubert, and Schumann. Of the first, there is the *Andantino sostenuto* from the sonata Op. 92; of the second, one of the *Marches héroïques* (Op. 40, No. 2); and of the last, the "Impromptu of the Oriental Pictures" (Op. 66, No. 4). Where fame speaks so loud and unanimously, criticism may remain silent.

Eight Novelettes for the Pianoforte. Op. 41. By EUGEN WOYCKE. Nos. 5 and 6. London: Augener & Co.

THE further instalments of Mr. Woycke's "Novelettes" are not inferior to those already reviewed. No. 5, "Evangeline in search of Gabriel," is a "tone-picture" which you may enjoy without being acquainted with Longfellow's poem by which it was suggested. A broad melody in a middle part, accompanied with sustained bass notes and treble arpeggios (C major $\frac{3}{4}$), is followed by a more agitated second section, with the melody in the treble (G major), after which a repetition of the first section brings the composition to a close. No. 6, "Valse élégiaque," although perhaps somewhat fragmentary, is not without its amenities.

Bittersweet Valse. By CAROLINE LOWTHIAN. London: Cramer & Co.

THIS is a capital valse, such as will truly delight the lovers of this form of composition. It is exceedingly easy to play, and is adorned with a picture of the beautiful wild hedge plant whose name has been taken for the title. !

The Valse Amaryllis. By CHARLES SPEYER. London: The London Music Publishing and General Agency Company.

THIS waltz has a considerable degree of originality in treatment, if not in form. It is lively and melodious, with the rhythm well marked, and so it satisfies the greater demands of these things.

The Lily of the Valley. Mazurka, for the Pianoforte. By SYDNEY SMITH. Op. 14. Duet. London: Augener & Co.

MR. SYDNEY SMITH is one of those gifted musicians who have the power of writing agreeably for the pianoforte. At the same time, in the brilliancy of his passages there is always an educational value; and those who are attracted by the easy grace of the passages find that they are insensibly led to conquer certain technical difficulties in the manipulation of the instrument, besides adding to their knowledge of the most agreeable form of modern music. In addition to these points, the "Lily of the Valley" Mazurka has other claims to consideration, the chief of which being its effective character as a dashing and spontaneous series of passages admirably set out for four hands on the pianoforte.

Feuillets d'Album Musicaux, pour Piano à Quatre Mains. Par CORNELIUS GURLITT. Op. 147. London: Augener & Co.

THE previous numbers of this set of "leaflets" for the piano have already been alluded to in these columns. It is therefore with much pleasure that we are now enabled to call attention to the four remaining numbers of the

series. They are a "Scherzo in F," a spirited and lively melody; "The Circus," a capital piece, strongly reminiscent of the prancing of steeds; an "Idylle," and a "Ballade" exhibiting the more sentimental side of the composer's mind. The "Idylle" is particularly graceful, and the "Ballade" most expressive. The whole are so arranged that the fullest possible effect is gained by the use of the simplest means. There are no great difficulties in any one piece of the set, yet the combination is most charming; they will therefore be very valuable additions to the pieces not only useful for study, but pleasant in the family circle.

Cecilia, a Collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book XX. (Edition No. 8,720; net, 1s.) London: Augener & Co.

THE twentieth instalment of "Cecilia" contains a very short and a very long composition, the one all expression, the other superabounding in rhetoric. The short composition is a poetic, restful *Andante*, by Franz Lachner; the long one an effective, restless "Fantasia" by C. S. Heap. The "Fantasia," which consists of an introductory *andantino* and an *allegro maestoso*, is a work of merit; but the developments are too long, although the subject-matter is not without significance, and many details of the working-out are not wanting in interest. As in the preceding books, the stops to be used are always carefully indicated in this publication.

Morceaux favoris pour Violon et Piano. Revus et arrangés par FR. HERMANN. London: Augener & Co.

THESE are Nos. 19, 20, 21, 22, and 23 of the first series of pieces, to be complete in forty numbers for each series. They consist of an *Oderländer* by J. Gungl, a *Masurka* by J. Rheinberger, a *Cavatina* by Raff, one of the most perfect little gems of music ever produced by him; a *Romance* by Spohr ("Rose, softly blooming"), and a *Polonaise* by the living successor of Chopin, X. Scharwenka. Most of these pieces are old favourites, and have appeared before in other forms, as well as in the shape of the arrangements by Hermann. In any form they are welcome for the inherent charms they possess; the good reception which they deserve and obtain may be taken as an encouragement to the editor and publisher to continue this valuable and interesting series of favourite pieces.

Petits Morceaux de Salon (faciles) pour le Violon, avec Accompagnement du Piano. Par CORNELIUS GURLITT. Op. 146. Nos. 5 and 6. London: Augener & Co.

VIOLIN players of moderate abilities will give a cordial and joyful welcome to these admirable works. They are so arranged as to produce the most striking effects without being too exacting in their demands upon the skill of the players. Their form is elegant, their design graceful, and the charm of melody and clever harmony united "falls with pleasing softness on the willing ear."

The first of the two pieces (No. 5) now before us is an *Elegie* in G major, a tender and suave melodic conception. The second (No. 6) is a *Ländlerischer Tanz*, no less melodious, but full of fire, spirit, and originality. They might be made as effectively available for concert purposes as they are for the business of teaching. If played as solos, the one might be made to follow the other as they stand in numerical order. The contrast in style could scarcely fail to produce the most satisfactory effect.

Twenty-five Children's Songs (Kinderlieder). By FRANZ ABT. English and German words. (Edition No. 8811; net, 1s. 4d.) London: Augener & Co.

NOTHING could be more pleasing and appropriate for enlivening the "Children's Hour" than this charming collection of attractive melodies. The English words by Lewis Novra are adapted to the music in the same spirit as the original German, by several writers: George Lang, V. Blüthgen, J. L. Hasse, Wilhelm Tappert, and G. C. Dieffenbach. The music is full of that freshness and charm which always distinguishes the compositions of Abt, and the tuneful strains "fall upon the ear with grateful cadence, and haunt the mind with pleasing memories."

Vocal Trios, with Accompaniments. By J. CONCONE. (Edition Nos. 4250-9, each 4d. net.) London: Augener & Co.

THESE ten trios, composed, adapted, and arranged by J. Concone, come in good time to supply the demand for interesting, singable, and melodious compositions. There is an element of picturesqueness in all which will add to the attractions which their other qualities possess, and so render them popular. "Behold the Storm" is a capital piece of dramatic writing, cleverly arranged so as not to be difficult for the voices; "The Butterflies" is adapted from the *Moses in Egypt* of Rossini; "Native Country" has all the simplicity and sweetness of a folk-song; "On the Lake" is a remarkably graceful piece of writing, and the like remark may be offered as concerns "Sailing." The "Song of the Dawn" is one of the most pleasant among many pleasant pieces; "The Martyr" is of higher aim, consisting of a solo and chorus in a design which is clever and forcible; "The Nightingale's Concert," for contralto solo and three-part chorus, will doubtless be one of the most popular pieces of the series; Rossini's "Bel raggio," arranged as a Morning Hymn, needs no commendation. The final number of the series, "A Starlight Night," is no less melodious or graceful than any of the numbers in the series. Besides possessing the qualities which interest the singers, these trios have the means of being valuable as educational aids, inasmuch as they lend no inconsiderable help to vocal cultivation. The words of the whole have been written by Mr. E. Oxenford in a style at once happy and appropriate.

Strollers' Society (Dublin). Series of Quartets for Male Voices. English Words by THOMAS FAGAN. (Edition Nos. 4811-4818, each from 3d. to 6d. net.) London: Augener & Co.

THE further additions made to this useful and excellent series of German part-songs for male voices, are in no wise inferior to those which have already been the subject of commendation in these columns. The quartet, No. 4811, "At a singer's grave," by C. Ecker, is a beautiful and expressive composition; No. 4812, "Sunday," by C. Albrecht, is marked by much devotional character; No. 4813, a translation of Goethe's "King of Thule," has music by W. H. Veit, in which the old tonal harmonies are cleverly employed; No. 4814, "The Moon," by E. S. Engelsburg, is set for a tenor solo, with four-part vocal harmony as accompaniment. It deserves to become as popular as Reichardt's "Image of the Rose," which it resembles in arrangement; No. 4815, "O thou clear, shining Heaven," by F. Silcher, is one of the many elegant pieces in the collection; No. 4816, "The dear old town," by the same composer, is full of home-loving pathos; "Sunrise," by Julius Rietz, No. 4817, is replete with

X. SCHARWENKA'S "ALBUM FÜR DIE JUGEND."

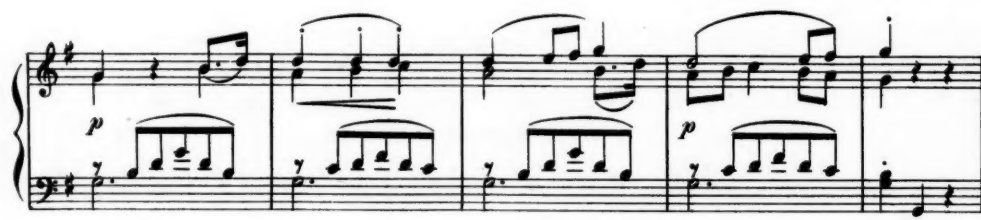
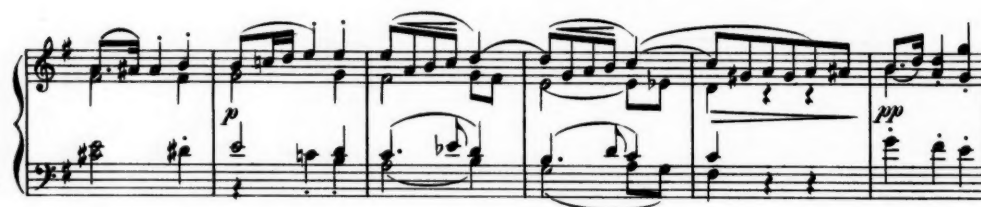
12 Kleine Vortragsstücke, Op. 62.

Nº 11. ANDANTE.

Nº 5. MENUETTO.

The musical score for Menuetto No. 5 is written for piano in 3/4 time, with a key signature of one sharp (F#). The score consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece: *p* (piano) appears at the beginning of the first system and in the second measure of the fourth system; *cresc.* (crescendo) is marked at the start of the second system and the third measure of the third system; and *f* (forte) appears in the second measure of the third system. The piece concludes with a final cadence in the fifth system.





those vocal effects and phrases which make all part-songs in which those characteristics are observed popular with singers and hearers. Finally, the "Necken's Polska," by Otto Lindblad, No. 4,818, completes the issue now before us. This beautiful Swedish melody, the composer Ambroise Thomas introduced into his opera *Hamlet*, as the song sung by Ophelia when she is carried away by the stream into which she fell gathering flowers. The charm of the melody is enhanced by the appropriateness of the harmonies and the effective manner in which the several voice parts are disposed.

The words are well adapted to the music, and the whole series, calculated to supply an ever-increasing demand for good male-voice pieces, deserves to be as well and widely known as the famous Orpheus collection, which in all respects it resembles, and in some surpasses in quality.

Dawn (Morgenroth). Duet for Soprano and Mezzo-Soprano. Music by P. TSCHAIKOWSKY. London: Augener & Co.

THIS beautiful piece of writing is No. 200 of the excellent collection of vocal duets with pianoforte accompaniment issued by Messrs. Augener & Co. English words by E. Oxenford, and German words by J. Surikow, are printed with the music, both of which are particularly "singable."

The music is altogether out of the common order, as might be expected from a composer who is so distinctly original in his ideas as is the author. Each piece of his work, as it is presented to the public, testifies to the high character of his genius, and further prepares the way for an attentive reception of the greater works which he has produced, but which at present are little known in England.

Peace, Troubled Heart. Song. Composed by CIRO PINSUTI. London: J. B. Cramer & Co.

SONGS of this type are numerous at the present time; accident or design may bring them into favour. The merit of their own qualifications is not particularly strong, the qualification of their merits might have resulted in something more striking and original.

I Wandered by the Brook Side. Song. Composed by GEORGE WM. F. CROWTHER. London: The London Music Publishing and General Agency Co.

NUMEROUS settings of these, Lord Houghton's, words have been given to the public from time to time by many musicians of all ranks. There is no hesitation in saying that the present is equal to the best for its musical and poetical interpretation of the poem.

Rest-Day Songs for the Children. Words by MARY MARK LEMON. Music by FREDERIC N. LÖHR. London and Manchester: Forsyth Brothers.

THE style of children's songs should be based on that of folk-songs; Mr. Löhr falls sometimes into that of drawing-room ballads. Apart from this, however, we may say of the "Rest-Day Songs" that they are easy and pretty.

Love's Blessing. Song. By ALOIS VOLKMER. London: Augener & Co.

THE composer has either wittingly or unwittingly cast this pleasant little song in the mould made familiar by the English ballad composers. He has succeeded in

producing a capital song, well laid out for the voice, with an excellent and appropriate accompaniment. There is ample opportunity offered for good expressive singing, and, as the words, by G. W. Southey are very good, the song is sure to please wherever it is known.

From the Tone-World. Essays by LOUIS EHLERT, translated from the German by HELEN D. TRETBAR. New York: C. F. Tretbar, 109E, Fourteenth Street.

IT is always interesting to read the various opinions of thoughtful men on musical matters, even though it may not be wholly possible to accept their views unreservedly. The essays of Louis Ehlert, though somewhat transcendental in style and effusive in expression, are certainly marked by the character which comes of independence, if not of originality of thought. He was in every respect one who should be considered as a just and earnest critic, full of enthusiasm for those men of genius whose works commended themselves with peculiar force to his mind. He was temperate in his estimate of Wagner, when every one else was either too gushing or too condemnatory. His review of the *Walküre*, which forms one of the essays in this collection, is judicious and approving. In this work he finds the concentration of the genius of Wagner, unmarked by those eccentricities which in other works are developed into faults. This paper, and that in which Hans Makart the painter, Hamerling the poet, and Wagner, are placed in parallel lines as men of similar affinities, will be read with interest because of its ingenuity, even though the reader may not be able to accept all the propositions. The book contains others upon Tausig, with whom the author was for a while on terms of intimacy; Mendelssohn; Robert Schumann and his school; Frederic Chopin, who is treated with kindly geniality; Robert Volkmann and his works; Offenbach and the Second Empire; Gervinus and purely instrumental music; Music Teaching and the Public; and more than one in which Wagner figures as a centre. Thus, there are two essays on *Tristan und Isolde*, a scene from *Die Meistersinger*, Gounod contra Wagner, and that in which the natures of the painter and the poet are joined with that of the musician. These themes appeared at various times in various publications in German, and were first collected by the writer in 1877. The translations of some of the writings made by Mrs. Tretbar, the wife of the American publisher, appeared in some of the New York musical journals, and were deservedly received with so much favour that the whole were completed and collected and issued in the form of a book. "The final resolution to publish them," says the translator, "was greatly sustained both by the fact that our country is far from being overburdened with musical literature, and by the certainty that these writings cannot fail to profit as well as interest all musical readers." This modest estimate is correct. The topics are particularly interesting and valuable, and although it is impossible to conceal the fact that Louis Ehlert does not fail to give full importance to the labours of his own countrymen, he is just enough not to withhold praises from the representatives of other nations.

The translation is on the whole fairly well done, and may certainly be considered as a useful contribution to the still somewhat scanty supplies of musical literature.

The History of Music. By EMIL NAUMANN. Translated by F. PRAEGER. Edited by Sir F. GORE OUSELEY, Bart. London: Cassell & Co.

THE progress of this work, interrupted by the illness and

misfortunes of the author, is now resumed, and the history is continued as far as the return of Haydn from London. A chapter on English musicians of the last century has been begun, and so the approach to the present day is being gradually made. The work will doubtless be interesting when completed.

Musikalisches Conversations-Lexikon. Begun by H. MENDEL, and completed by DR. A. REISSMANN. Part I. *Handlexikon der Tonkunst.* Edited by DR. A. REISSMANN. Part I. Berlin: Robert Oppenheim.

Of each of the above works we have received the first part of a new issue. As this new issue is identical with the first edition, we need hardly do more than draw the reader's attention to the opportunity of acquiring the works in an easy way. Mendel's "Musical Conversation-Lexicon" (comprising biography as well as theory), with all its faults, weaknesses, and deficiencies (which, indeed, in so extensive an undertaking cannot wholly be avoided), is the best and most complete of existing lexicons. The work of condensation and cutting down in the smaller lexicon has on the whole been well done. But surely care ought to have been taken not to reproduce the mistakes and misprints of the parent publication. Were the first page of the "Handlexikon" a fair specimen of the whole book, which it seems not to be, the intending subscriber might well hesitate, for this page contains no less than four misprints.

Concerts.

CRYSTAL PALACE.

THE thirtieth season of Saturday Concerts at the Crystal Palace was inaugurated on the 17th ult. with Cherubini's overture to *Lodoiska*, an opera with a subject once so popular that it served as the groundwork for several dramas, ballets, and more than one musical piece. All these are forgotten; and the name which was once capable of arousing pleasurable associations now falls heedlessly upon the ear. Of the whole of Cherubini's music in this opera nothing survives but the overture, and this is so seldom performed that it seems as though it was likely to share the fate of the whole of the work of which it is the prelude. So long as it can be played as well as it was on Saturday there is no fear for its welcome whenever it may be given. The band showed the full excellence of its qualities in this as well as in the Symphony in F of Mr. Prout's, written for the Birmingham Festival, and played here for the first time. Of the four movements, that in the place of the Scherzo à l'Espagnole seemed to be most in favour with the general public, while the larghetto pleased musicians most. Mr. Manns conducted, and evidently had taken great trouble to present the work in a worthy fashion. It was most heartily applauded.

The Concerto No. 4 of Beethoven, for pianoforte and orchestra, was played by a young pianist of uncommon ability, Miss Fanny Davies, a pupil, it was understood, of Mr. Charles Hallé and Madame Schumann. She played with admirable *technique*, her phrasing was polished, and her general interpretation intelligent. She received quite an ovation from the audience, who, not knowing anything of her, at first were inclined to treat her coldly. They took leave of her, according to her abilities, with the greatest warmth of applause, literally extorted by her talent. She also played two smaller

solos most effectively, and may be heartily congratulated upon her successful *débüt*.

The vocal pieces were contributed by Miss Pauline Cramer, Miss Helene Arnim, Mr. Hirwen Jones, Mr. E. Lloyd, and Mr. Thorndike. Miss Cramer sang the "Invocation to Hope," from *Fidelio*; and Mr. E. Lloyd gave a song from Cowen's *Sleeping Beauty*; and all the vocalists united in a selection from Wagner's *Meistersinger*, with an effect which might have been more satisfactory. The introduction to the third act of the same opera ended the concert. It is very certain that Wagner's music loses much by the absence of stage surroundings; and, as in the case of the quintet, the absence of inspiring motive places both the composer and the singers at a disadvantage.

Mr. Manns conducted the whole of the music with his wonted ability; and upon his entry on the platform was made the subject of an enthusiastic demonstration.

At the concert of the 24th a new overture called *Prospero*, by Mr. F. Corder, was produced. It contains some clever writing, even if the themes now and then suggest memories of Wagner and of Mendelssohn. The overture is the prelude to a ballet on the subject of "The Tempest," as told by Shakespeare, and is sufficiently interesting to justify the production of the remainder of the music under the like conditions. It was received with much applause, as it deserved. Beethoven's "Pastoral Symphony," and Liszt's E flat Concerto, a work of sound and fury, and signifying nothing, played by Mr. F. Rummel with remarkable energy; Berlioz's overture *Benvenuto Cellini*; and some songs, very indifferently rendered, completed the programme.

LECTURES ON MUSIC BY MR. W. A. BARRETT, MUS. BAC., OXON.

THE first of a special course of lectures on the historical development of glees and part-songs was delivered at the City of London College, on Thursday, October 1st, by Mr. Barrett, before a large and an attentive audience. For the full and proper presentment of this interesting subject the lecturer must needs have many and varied qualifications. To a thorough knowledge of his theme he must add a manner of imparting information containing at once clearness of enunciation and attractiveness of style. Mr. Barrett's acquaintance with the historical side of the art is too well known and too widely acknowledged at the present moment to suffer from brevity of notice on our part, neither is it necessary to insist upon literary advantages which a lengthened and an honourable career in journalism has secured to him; nevertheless, it might be stated with emphasis that the mode of marshalling ideas and facts adopted by him is so true and clear as to relieve the listener of much mental effort and consequent fatigue. Besides, is he not expert in the happy knack of brightening historical references with touches of dry humour? No wonder then that the speaker firmly held the attention of the audience on Thursday whilst discoursing upon the origin and value of music. Taking them back to the era of Egyptian civilisation, he told them what little is known of the art of that period; expatiating upon the music of the Hebrew nation, he pointed out the extent of its use and cultivation; and, referring to the service music had been called upon to render in the religious rites and dramatic exhibitions of ancient Greece, he expressed regret that so slight a remnant had come down to us of an art which moved to admiration men such as Plato and Socrates. Step by step the listener was brought to writers of the Flemish school, which flourished in the

14th, 15th, and 16th centuries. To illustrate that notable period of art, a choir of men and boys sang a "Kyrie" by William Dufay (1360-1462), a "Canon" by G. J. Ockenheim (1420-1512), an "Agnus Dei" by Jacob Obrecht (1430-1507), and a "Petite Camusette" by Josquin des Prés (1445-1520).

Each of the lectures has its own illustrations, and as the discourses practically treat of the whole history of musical progress, so the illustrations show the growth of harmony and melody from the earliest times to days present.

Six lectures out of the ten have been given, carrying the scheme as far as the beginning of the 18th century. The course is supplemented by class teaching, which is carried on after each lecture as a preparation for those of the students who have entered their names for the final examination by the delegates of the Universities of Oxford and Cambridge; the course being given under the auspices of the London Society for the extension of University teaching. This is the first time Music has been admitted as one of the subjects of the curriculum.

The lectures are supported by a grant from the Mitchell trustees for this occasion, out of the funds left by a former citizen of London, a Mr. Mitchell, a goodly citizen and rich, who, on quitting the scene of his earthly prosperity for an "abiding city" in another state, left in trust his large fortune for the benefit of enterprises languishing for aid. The income derived from this source amounts now to £10,000 per annum, which sum is dispensed by the trustees not so much for eleemosynary projects as for those undertakings in want of funds to carry out schemes relating to education. Hence the course of lectures now in progress by Mr. Barrett in connection with the City of London College in Moorfields.—L. T.

Musical Notes.

As the news of the month, we place at the head of this division of our paper the announcement that Dr. Johannes Brahms has finished his fourth symphony, and that it will be first brought to a hearing at one of the Vienna Philharmonic concerts. From another source we learn that the symphony will be first heard in Meiningen, at a concert of the Court band, on the 25th of October.

M. CHARLES LAMOUREUX will recommence his Nouveaux Concerts, in Paris, on the 8th of November. They will, however, take place, not at the Château d'Eau as hitherto, but at the Eden Théâtre, in the Rue Boudreau. The two series of concerts which he announces are described on the bills as "concerts of symphonic and dramatic music."

MEYERBEER'S *Etoile du Nord* has been revived at the Opéra-Comique. It draws full houses, and the performers, more especially the new acquisitions—Mlle. Isaac, and the baritone M. Victor Maurel—are enthusiastically applauded.

MME. KRAUSS, of the Opéra, has asked for a *résiliation à l'amiable* of her engagement, and the directors have granted her request. The reason given by the *diva* is that she was to make her *rentrée* after her leave of absence on a Saturday, and in a rôle which does not number among her best. But no doubt the wish to make a dignified exit had something to do with the step taken by her; for it was an open secret that the economical directors of the Opéra had no intention of renewing her engagement, which would have come to a close in a few months.

At the Odéon has been produced M. Dorchain's *Conte d'Avril* (after Shakespeare), with music by M. Widor. M. Paul Emile Chevalier writes in the *Ménestrel*:—"M. Widor has written here and there to these pretty verses a discreet, but too rare, music, which entwines closely and underlines deliciously the poet's thought. It is a buzzing of stringed instruments of a languishing rhythm and of a mysterious sonority."

IN the matter of operetta, we have to chronicle the first performance, at the Nouveautés, of the three-act *Le petit Chaperon Rouge*, the libretto of which is by MM. E. Blum and R. Toché, and the music by M. Gaston Serpette. "The little score written by M. Serpette," says M. Moreno, "remains elegant in its buffoonery, and one feels in it the hand of an artist desirous not to trespass too much the measure of good taste."

THE Bouffes-Parisiens opened on the 9th of October with MM. Clairville, Chivot, and Daru's *Les Cent Vierges* (the music by Lecocq).

WE draw the attention of admirers of Berlioz to the publication, in the *Ménestrel* (October 4, 11, and 18), of "A Pilgrimage to the Country of Berlioz" (*Un Pèlerinage au Pays de Berlioz*), by Julien Tiersot; and of students of the history of "God save the Queen" to the publication, in the *Allgemeine Musik-Zeitung* (October 2, 9, and 16), of "Heil dir im Siegeskranz," by Wilhelm Tappert.

LEIPZIG has been celebrating two anniversaries, Reinecke's twenty-five years' conductorship of the Gewandhaus concerts, and Heinrich Schütz's tercentenary birthday. A concert (on the 8th October) wholly devoted to compositions by Reinecke fitly marked the first occasion; and two concerts (on the 9th and 11th, in the Nicolai Church) by Riedel's choir, no less fitly the second. As our Leipzig correspondent is sure to send us a full account of these celebrations, we abstain from giving particulars here.

BERLIOZ'S *Requiem* may be said to be now making the tour of Europe. At the Mecklenburg Musical Festival, held at Rostock, on September 24, 25, and 26, under the direction of Professor Kretzschmar, six parts of it were performed.

A KIEL commemoration took place at Berlin, on October 11, in the hall of the Singakademie.

AT the first symphony concert at the Philharmonie (Berlin) was played Cowen's Scandinavian Symphony which had a most sympathetic reception.

SIGNORA TUA is charming the Berliners greatly with her violin-playing. Also the young violinists Clotilde and Adelaide Milanollo are earning in the German capital much applause, especially by their duet-playing.

AT the Friedrich-Wilhelmstädtische Theater (Berlin) has lately been celebrated, under the composer's conductorship, the three-hundredth performance of *Der lustige Krieg*, the four-hundredth of *Die Fledermaus*, and the fiftieth of *Eine Nacht in Venedig*. This Strauss festival was an immense triumph for the composer, who was worshipped in all forms—with verses, applause, flowers, and laurel wreaths. The same theatre has also undertaken the illustration of Offenbach's noble art by a cycle of his works.

VICTOR NESSLER, the composer of *Der Rattenfänger von Hameln* and *Der Trompeter von Säckingen*, has composed another opera, the title of which is *Otto der Schütz*. It will be performed at Leipzig towards the end of March.

ROBERT FRANZ retired, on the 1st of October, from the post of University musical director (Halle). In recognition of his high merits, he will continue to receive the full salary.

PROFESSOR ALBERT BECKER, of Berlin, has been invited to conduct some concerts of his own compositions at Riga.

JEAN LOUIS NICODÉ gives this winter a series of five concerts, in the Gewerbehause, at Dresden, in the first of which take part, as soloists, the pianist Mme. Essipoff, the violinist E. Sauret, and the vocalist Fräulein Hermine Spies.

AMONG the notabilities who visited Munich on account of the *Nibelung* tetralogy were Lamoureux (Paris), Dr. Hans von Bülow (Meiningen), Heinrich von Angeli (Vienna), Radeke (Berlin), Schuch (Dresden), and Gudehus (Dresden).

PETER CORNELIUS'S *Barbier von Bagdad*, first performed under Liszt's direction, at Weimar, in 1858, will be soon revived at Munich.

THE direction of the Munich Court Theatre has accepted for performance an opera by the young composer Felix Weingartner. The subject of the libretto, which is called *Malawika und Agnimitra*, is taken from Kalidasa.

TWO operas by Friedrich Lux—*Der Schmied von Ruhla* and *Die Fürstin von Athen*—will shortly be heard, the one at Augsburg, the other at Salzburg.

MUCH curiosity is felt with regard to the result of the international congress for the settlement of a uniform musical pitch, for the participation in which the Austrian Minister of Instruction has sent invitations to the foreign Governments.

DR. HANS VON BÜLOW will next winter conduct the ten concerts of the Imperial Russian Society of St. Petersburg.

A RUSSIAN choir of men, women, and boys, conducted by Dimitri Slavianski d'Agroff, has begun an extensive concert tour, in the course of which they intend to visit England. These singers appear on the platform in the national costume of the sixteenth century.

AT Burano, near Venice, a medallion bust of the composer Baldassare Galuppi (Il Buranello) has been placed in the town hall.

BOOKS:—"Die Geschichte der Musik des 17. 18. und 19. Jahrhunderts," by W. Langhans, Part 13 (Leipzig: F. E. C. Leuckart); "La Musique historique, Méthodes et Instruments" (Paris: Eugène Lacroix et Cie.).

MME. PAULINE LUCCA will appear twice on the stage of the Vienna Court Opera towards the end of November. Her first appearance will be as Carmen.

MME. KUPFER has left the Vienna Court Opera and gone over to the Italian stage.

EMILE PERRIN, the director of the Comédie-Française, and previously of the Opéra, Opéra-Comique, and Théâtre-Lyrique, died at Paris on the 8th of October. He was a native of Rouen, where he was born on January 9, 1814. The stage did not become his domain till 1848, when the Minister of the Interior, Ledru Rollin, appointed him director of the Opéra-Comique. Up to that time he had devoted himself to painting, studying the art under Gros and Delaroche, and exhibiting repeatedly at the Paris Salon.

THE Polish pianist Jules de Zaremski, successor of Louis Brassin (since 1878) as professor of his instrument at the Conservatoire of Brussels, died a few weeks ago of consumption, at Jitomir, in Russia. He was only thirty-four years of age. We must not forget to mention that he also published some compositions.

FROM Paris is announced the death of the *impresario* Ullmann.

WHAT do you think of a band of whistlers? Well, there has been one at Milan, which performed in this novel arrangement Bellini's *Norma*. The choruses were executed by sixteen whistlers, and the bass part of the high-priest, Orovesi, was entrusted to a girl of fifteen, no male being able to do justice to it.

A VERY interesting musical festival was held on September 21—25 at Worcester, Mass. Carl Zahn was the conductor. The programme of the festival, which comprised eight concerts, contained many items of great interest. The English and American composers represented were Henry Smart, Sir George Macfarren, and Arthur Whiting.

ON Saturday, the 10th, Mr. S. G. Pratt, of Chicago, gave a concert, at the Crystal Palace, before a very sparse assembly. It is usual in recording concerts of this kind to say that the audience made up in enthusiasm for their lack of numbers. This was not the case in the present instance. They were cold to a degree. The few experts were attracted out of curiosity to ascertain for themselves how far the ambition of the composer was justified by his venture in giving a concert entirely of his own music. The chief of the pieces presented were a "Centennial Anniversary Overture," a symphony, "The Prodigal Son," and some extracts from a lyric opera entitled *Zenobia*. These things by their titles alone testify to the height of his ambition, and their production shows a strong belief in his own powers. He has evidently studied Wagner and Liszt with most flattering reverence. The rhapsodical peculiarities of certain compositions have influenced him to a large extent; and while it would be unfair to deny him the possession of a large amount of ability, it would be equally untrue to say that he has his powers under perfect control. His thoughts would be better were they brought under discipline, and his talents moderated and controlled. He would then, perhaps, show the world that he has something to say, when he has learned how to say it.

MR. A. J. HIPKINS gave two lectures at the Inventions Exhibition on the 22nd and 23rd October, upon the spinet, harpsichord, and clavichord.

IT is gravely asserted that a company of twenty-five Parsees have engaged Her Majesty's Theatre at the conclusion of the "Excelsior" season, and that they will give a number of dramas in Hindustani.

THEATRES ON ASH WEDNESDAY.—A vexatious restriction hitherto inserted in the licences of the managers of London theatres has at length been removed. The present Lord Chamberlain, Lord Lathom, in all licences granted from September 29th last, permits the opening of the theatres on Ash Wednesday. Thus the anomaly of closing theatres and permitting the opening of music halls on that day is at an end.

THE Monday Popular Concerts begin on the 9th inst.

THE Royal Albert Hall Choral Society will begin its fifteenth season this month, with Mr. Barnby as conductor, and Dr. Stainer as organist. Several novelties as well as established favourite works will be produced during the season.

THE directors of the Albert Palace have imported a complete Indian village, with workers at various trades. Among the natives will be a troupe of Nautch girls, for the purpose of illustrating the peculiarities of the Aryan poetry of motion.

THE Metropolitan Liedertafel, held at the Town Hall, Melbourne, Australia, gave their 100th concert on June 29th last, on which occasion they performed, under the direction of their conductor, Mr. Julius Herz, a selection

of vocal part-music, some instrumental solos, and a portion of *The Damnation of Faust* of Berlioz, with the accompaniment of an orchestra and the help of a choir of boys. The society is doing an excellent work in promoting a love for vocal music among the dwellers of the thriving city of Melbourne. The ordinary programme as represented by that of the 101st concert was most admirable. The vocal music supplied by the members of the Liedertafel was supplemented by vocal solos, duets, and instrumental pieces.

THE Viennese Lady Orchestra gave their last performance at the Albert Palace, Battersea Park, prior to their leaving London, on the 24th. The opportunity was taken to offer Madame Schipek the compliment of a benefit. In the afternoon a ballad concert was given, at which Miss Robertson, Signor Foli, and other eminent artistes appeared.

THE Oswald Amhurst Society gave a concert at the Lecture Hall, Amhurst Road, Hackney, on the 7th October, when Mendelssohn's "Hymn of Praise," some extracts from Prout's "Alfred," and other works, were given.

AT Vienna a new musical paper, *Musikalische Rundschau*, has been started. The first number promises well, and the contributors mentioned in the prospectus are both numerous and estimable.

MR. MAX PAUER, the clever young pianist, has been performing at Carlsruhe, at the concert of the Ladies' Society, with the greatest success. He has also been engaged to appear at Constance and Strasburg, and will return to London for the Crystal Palace concert on November 14. He will also play at the Monday Popular Concerts.

THE AUCKLAND (N.Z.) Choral Society commences its season on December 1, under the direction of Herr Carl Schmitt. Among the works to be produced will be *The Ancient Mariner* of Barnett, Mozart's *Requiem*, Spohr's *God, Thou art Great*, Gade's *Crusaders*, Mendelssohn's *As the Hart Pants*, and Handel's *Judas Maccabæus*.

It is stated that Mr. Augustus Harris intends to produce comic opera at Drury Lane Theatre next season on his own account. Mr. Carl Rosa, with whom he has hitherto been associated, has not yet decided upon a theatre for his season, if he gives one in London.

THE Richter Concerts, which this year are to be only three before Christmas, were commenced at St. James's Hall on the 24th. The programme contained no novelty, but the subscribers were perfectly content with the splendid performances of the Schumann symphony in D and the selection from Wagner's *Tristan und Isolde*, which they made an unsuccessful attempt to encore.

THE Students' Invitation Concert at Trinity College was given in the music-room of the College, in Mandeville Place, on Tuesday, the 27th. Mr. F. G. Cole was the conductor.

MR. FREEMAN THOMAS offered a prize for the best overture written by a British subject, to be played at the Promenade Concerts, at Covent Garden, when selected. There were seventy-four compositions sent in, and as the candidates were requested to name the musician they would like to act as judge, and as a large number mentioned Mr. Prout, the task of making choice of the best was undertaken by him. Mr. E. H. Thorne is the prize-winner.

MESSRS. BRINSMEAD AND SONS announce an experimental series of Orchestral Concerts, to be given in St. James's Hall, in the months of November and December. Messrs. Mount and Ganz are to be the conductors.

Several new and important works will be given. The prices of admission will be made as low as possible; there are to be no fees to attendants, and analytical books of words will be supplied *gratis* to the patrons and subscribers. These books will be ready several days before each concert, so that those who are interested in the works may make themselves acquainted with the details concerning them.

AT the conclusion of the season of Promenade Concerts at Covent Garden, now in progress, M. Rivière will commence a short season of a month.

MR. HENRY BEHREND, the grandson of Balfe, and the composer of a number of popular songs, has just completed a comic opera, libretto by Mr. Gilbert à Beckett, which will be published by Messrs. Metzler, and produced shortly at a London theatre.

MR. W. A. BARRETT has undertaken to deliver a series of six lectures on "The Material of Music," at Queen Margaret College, in connection with the University of Glasgow, in December next.

THE Executive Council of the Inventions Exhibition propose to publish a catalogue of the Loan Collection of Musical Instruments, now in the Albert Hall, to be illustrated with photographs, and furnished with notes and remarks by several writers.

THE Choral Service at St. Paul's Cathedral is now restored to its proper condition. The boys, who were sent home from their school in consequence of an outbreak of scarlet fever, have all returned in good health.

A HARVEST FESTIVAL—so-called—was given at St. Paul's, on the 19th. The musical portion of the service was enriched with the addition of a few hymns, and the floral decorations were restricted to a few vases of flowers on the Communion Table. There was a very large congregation. The usual performance of Spohr's *Last Judgment* will be given on the evening of December 1st. At Christmas there will be a vacancy for a bass voice at the cathedral.

A NEW glee club, called the "Bats' Musical Society," will commence a series of fortnightly meetings at the Queen Anne restaurant, in Cheapside, on November 6th, under the direction of Messrs. Kenningham and Kempton.

HERR PEINIGER, of Harrow, announces three recitals of violin and concerted string music, at the Steinway Hall, on October 27, November 10 and 24. The programme will include works by the masters of Italian French, English, and German schools, old and new, from the seventeenth century to the present day.

MR. COURTENAY WOODS gave an organ recital at St. Mary's church, Leyton, on the 17th ult., on which occasion the choir of the church sang some hymns and anthems.

THE friends of Mr. Ernst Perabo, of Boston, America, will be grieved to hear that he has sustained a severe bereavement in the loss of his mother, who died on the 22nd September last.

THE MUSICAL PITCH.—Tar-water is an excellent thing for the throat. Mr. Sims Reeves, the incomparable, says that, up to the present, he has always contrived to preserve his voice by carefully pitching his notes.—*Punch*.

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